ECEMBER 1952
ALLET TODAY

SPECIAL CHRISTMASTIDE ISSUE

BALLET TODAY 1/-

INSIDE

FREE COLOUR CALENDAR

★

MEET BERYL GREY

★

1946 — Ballet's Fateful Year

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BALLET IN JAPAN

★

Four Extra Pages Full of New Features

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This illustration is reproduced by courtesy of the photographer, Gordon Anthony, and is taken from his book "Beryl Grey" by permission of the publishers, Phoenix House Ltd. *(See centre pages).*

Beryl Grey as Princess Aurora in *The Sleeping Beauty*.

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Pigeon Crowle

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THIS month we proudly present the first-ever fully coloured issue of BALLET TODAY and we hope that all our readers will like the four coloured plates which are included in it. Two, of course, are of ballerina Beryl Grey, who is this month's "profile," a third shows a tense scene in de Valois' *Checkmate* between that fine artiste Julia Farron as the red queen and Ray Powell as the pathetic red king and the fourth picture, on our back cover, is of Ram Gopal the famous Indian dancer (who is at the moment appearing at the King's Theatre, Hammersmith, London), in a classical Indian pose. (On page seven he writes the first part of a special two-part article on Indian dancing for us).

We know that many readers will turn two of their pictures into a calendar and will frame the other two and don't forget that if you should want a second copy of BALLET TODAY to cut up for this purpose, a limited number are available from the publisher if you apply immediately (see centre pages).

★ ★ ★

We know that all readers will join with us in wishing Miss Margot Fonteyn a very speedy recovery from the slight attack of diphtheria which she caught while the Sadler's Wells Ballet were on tour. We hear that she is progressing well but will not now be dancing again until after Christmas.

THE "BALLET TODAY" TOUR

NEXT issue we shall announce the full details of a special reasonably-priced ballet holiday which is to be run next year by the Polytechnic Touring Association in connection with, and specially arranged by, BALLET TODAY. Because we know there will be a very large number of readers wishing to take advantage of this, and since there cannot be room fer everyone who wishes to go, in fairness we are limiting the offer to subscription readers of BALLET TODAY only. There is, incidentally, still time to take out a subscription to the journal if you wish to be eligible for the tour.

The first tour is planned for a week in Paris, during which visits will be made to ballet schools and studios, there will be opportunities of meeting the dancers personally and there will, of course, be several visits to ballet performances including the Paris Opéra.

This tour is exclusively for British tourists and will come comfortably within the limits of the currency allowance.

LOOK OUT FOR FULL DETAILS IN THE JANUARY ISSUE OF "BALLET TODAY!"

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A reader has written to us commenting that though she has "a natural pride in, and desire that the New World should see and applaud, the latest developments of our National Ballet" she deplores the fact that while the Sadler's Wells Ballet visits America next Autumn for the third time in four years, she—and other London balletomanes—will have to face the "long dark winter months, empty of any adequate substitute at the Royal Opera House." She points out—and we thoroughly agree with her—that in the past the best possible use has not been made of the Royal Opera House, so far as ballet is concerned, while the Company has been away. She suggests, and once again we endorse her sentiments, that if, as seems probable, the Royal Danish Ballet pays its first visit to this country for the Edinburgh Festival next year, they should be invited to extend their visit and give a season at Covent Garden.

We would go further and suggest that, even if they do not come over for the Edinburgh Festival, they should be invited for a long season at the Royal Opera House, so that British balletgoers may have the chance to see this very fine company.

BALLELOG

A Merry Christmas and Best Wishes for the New Year to all our Readers

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NEXT MONTH . . .

★ PHOCUS No. 1—Derek Allen and Pamela Fletcher take you behind the scenes at the Sadler's Wells Ballet.

★ Special extensive illustrated feature on Foreign Ballet from 8 countries.

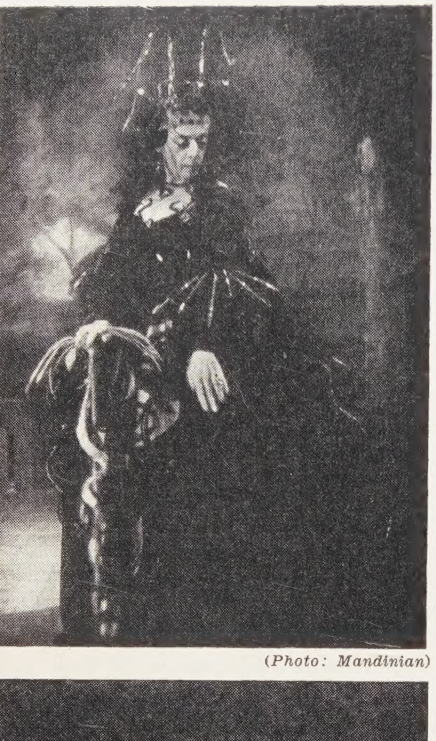
★ Full Details of the Exclusive "Ballet Today" Holiday to be run by Poly Tours in 1953.

★ Meet Walter Gore and Paula Hinton

★ Part II of Ram Gopal's article on Hindoo Dancing

1946: BALLET'S

In nostalgic mood Mary E. Roberts looks back on the most significant year in British Ballet.



(Photo: Mandinian)

(Photo: Baron)

(Photo: Richardby)

ON February 23, 1946, the phoenix that was British Ballet, arose, young and beautiful in the eyes of those returning from the sick horror of war, reborn from what had looked like being the ashes of its own funeral pyre. On that day, when the Sadler's Wells Ballet, England's major company opened for the first time in what was to become its permanent home, Covent Garden's Royal Opera House, the course was set for a great adventure, the wind blew fair, and ballet in England entered its golden age.

Looking back now, with all the detached enchantment that a gap of six and a half years can lend to one's view of momentous events, one cannot but marvel at the amazing number of rich and colourful threads which, in a short year, were woven into the inspiring tapestry which was ultimately to represent ballet as we know it in this country today.

Grey, bomb-shattered London suddenly became the ballet-Mecca for dancers and teachers from all over the world. Young and enthusiastic, drawn by that inner instinct of the artist towards his own true medium, they came, in some cases half across the world, from Australia, New Zealand, South Africa, Russia, France and the United States. Surveying a list of the dancers appearing in London theatres at that time, name after name leaps to the eye. Young dancers who, completely unknown then, have since achieved stardom for highly individual talents.

From Russia, and the Bolshoi and Stanislavsky Theatres, came raven-haired Violetta Prokhorova, now Elvin. It is interesting to note that when she first danced at Covent Garden in the bluebird pas de deux, her magnificent arm-movements, which were later to thrill everyone who saw them in *Le Lac des Cygnes,* were stated by an eminent critic to be "classically unorthodox"! Violetta Elvin soon endeared herself to English ballet-goers when, during the winter of 1948 through an unfortunate accident to Margot Fonteyn, she danced Cinderella night after night, with quiet distinction.

Two young New Zealanders, Alexander Grant and Rowena Jackson, arrived to take up scholarships they had won during the war years and on April 8, 1946, yet another torch was kindled with the formation of the Sadler's Wells Theatre Ballet Company. That first season of the junior company at Sadler's Wells saw the creation of *Assembly Ball* by Andrée Howard, and *Khadra* by Celia Franca. Two little dancers named Ann Heaton and Sheilah O'Reilly distinguished themselves.

April 8, 9 and 10 were indeed three memorable days, for on the day following the formation of the junior com-

(top left) In many performances of "The Sleeping Beauty" at the Royal Opera House, Robert Helpmann played two parts in the same performance—that of the prince and the wicked fairy. Here he is in 1946 as Carabosse—one of the roles he made so famous.

(centre left) In the original 1946 production of "Symphonic Variations" the roles were danced by Margot Fonteyn, Moira Shearer, Pamela May, Henry Danton, Michael Somes and Brian Shaw.

(bottom left) In many of the 1946 performances of "Giselle" Margot Fonteyn was partnered by Alexis Rassine as Albrecht.

(right) A young Theatre Ballet dancer distinguished herself in a new 1946 ballet. Ann Heaton, who is now with the Sadler's Wells Ballet, as the Lady in Celia Franca's "Khadra", with Leo Kersley as her lover.

(Photo: Roger W

FATEFUL YEAR

pany at Islington, Les Ballets des Champs Élysées opened at the Adelphi, and on April 10 *Adam Zero,* choreography by Robert Helpmann, was first presented at Covent Garden. The French company had as its artistic director Boris Kochno, and a dazzling array of young Parisians including Solange Schwarz, Jean Babillé, Janine Charrat, and the brilliant twenty-one year old choreographer, Roland Petit.

The humour and wit of Petit's *Les Forains* proved greatly to London's liking. *Les Amours de Jupiter* which followed, can best be described as the forerunner in erotic ballet to *Carmen.* Certainly there could hardly have been a greater contrast between French and English ballet than that afforded by *Les Amours de Jupiter* and *Adam Zero.* After this latest excursion into theatrical symbolism, the London balletomane, who must by then have begun to feel the pace slightly, had a brief respite until April 24, when Frederick Ashton's new abstract ballet, *Symphonic Variations* must have seemed delightfully soothing and relaxing, divorced as it was from all drama. Danced by Margot Fonteyn, Pamela May, Moira Shearer, Michael Somes, Henry Danton and Brian Shaw, *Symphonic Variations* showed clearly for the first time what has since become the hall-mark of the Wells-trained dancer—the ability to subdue all individual temperament and personality to form a balanced artistic team.

On June 12, *Giselle* was revived at Covent Garden, and its success, following hard on the heels of *The Sleeping Beauty,* proved beyond doubt that classical ballet is always seen at its best on a large stage, and, other things being conducive, would always draw a capacity audience. Margot Fonteyn danced Giselle in this production, and Beryl Grey was a commanding Queen of the Wilis.

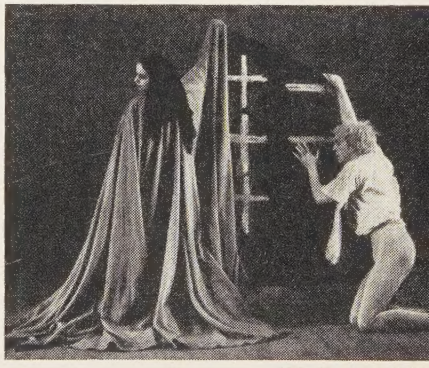
There was yet another influx from the Continent on June 17 in the shape of the Monte Carlo Ballet, which opened at the Cambridge for a two-month season. Serge Lifar was its artistic director, and the company was exceptionally strong in ballerinas, including Yvette Chauviré from the Paris Opera, Renée Jeanmaire, who was three years later to rock London with her Carmen, Ludmilla Tcherina of *Tales of Hoffman* fame, and Olga Adabache, amongst others. Lifar himself danced *L'Après Midi d'un Faun,* and *Schéhérazade* and *Prince Igor* were revived with Kalioujny.

By now the long season at Covent Garden had finished, and when the company returned from holiday they commenced a tour which, starting in Newcastle, on August 5, embraced seven of England and Scotland's largest cities. It was about this time that British ballet-lovers as a whole slowly began to awake to the fact that they possessed a national ballet, and a pretty good one at that. This was due in very great part to the efforts of the late Lord Keynes, who, as chairman of C.E.M.A. (The Arts Council) and of Covent Garden, was chiefly responsible for the transference of the Sadler's Wells Ballet to the Royal Opera House, and for the company to be subsidized by the Arts Council. As Caryl Brahms very aptly remarked at the time "The Arts Council is our national compromise for being State-sponsored wihout being State-run."

In such an eventful year came the announcement by the Governors of Sad-

Continued on page 6

(Photo: Baron



(Photo: Mandinian

(Photo: Mandinian

(Photo: Duncan Melvi

(left) Now a leading soloist with the Theatre Ballet, Sheilah O'Reilly, then 15, created the name role in "Khadra" and is seen here with Frank Ward and Michael Boulton as musicians.
(top right) Walter Gore's "Mr. Punch" was first presented at Sadler's Wells Theatre during the Rambert Season in 1946, with Gore himself and Sally Gilmour in the leading roles.
(top centre right) Also created in 1946 (at Covent Garden) was Robert Helpmann's "Adam Zero." This scene shows him in the name part with June Brae as Death.
(bottom centre right) One of the most delightful parts of "The Sleeping Beauty" in 1946—as today—was Margaret Dale's portrayal of the White Cat. In this picture she is partnered by Brian Shaw as Puss-in-Boots.
(bottom right) No ballet-lover will forget Sally Gilmour as the pathetic little coloured wife in Andrée Howard's "The Sailor's Return."

1946—BALLET'S FATEFUL YEAR

Continued from page 5

Sadler's Wells that they intended to establish a school in permanent premises of its own, at which pupils from the age of 10 would be able to receive both a general education and training for the ballet ; the first of its kind attached to a theatre, in this country, closely following the great traditions of Paris, Leningrad and Moscow. Ballet Clubs also were on the increase. Of these, Manchester, Edinburgh and Newcastle were probably the most outstanding.

When the season of the Theatre Ballet at Sadler's Wells came to an end, it was followed on July 2 by the Ballet Rambert. The low prices of seats at this theatre were a great boon to the younger balletomane, who for one shilling only could at that time see such fine artists as Walter Gore and John Gilpin in *Mr. Punch,* and Sally Gilmour in *Lady Into Fox* and *Gala Performance.*

On July 4 the year's first American visitors arrived at Covent Garden to give Londoners their first real taste of American ballet. By present-day standards, the personnel of Ballet Theatre of New York were a dazzling ensemble including as it did André Eglevsky, Alicia Alonso, Hugh Laing, Nora Kaye, Melissa Hayden and Diana Adams. Diana Adams, who danced Helen in *Helen of Troy* was already showing the lyrical qualities of the future ballerina. A young pupil of Anton Dolin called John Kriza, showed great promise in Jerome Robbins' popular *Fancy Free* and *Interplay.* On July 5 Anthony Tudor's psychological ballet *Pillar of Fire* served to introduce Nora Kaye to London. Kaye at once established herself as a great dramatic dance-artist.

The unprecedented event of three separate *Giselles* all being given on the same night occurred on July 15! How the ballet connoisseur must have dithered, torn between the rival and highly differentiating merits of Mesdames Alicia Alonso, partnered by Eglevsky at Covent Garden, Yvette Chauviré at the Cambridge, and Sally Gilmour at Sadler's Wells! Whichever he eventually decided upon, however, we know from the accounts of contemporary critics that he would not have been disappointed, for all three ballerinas gave notable performances.

All this in the first seven months of what was undoubtedly British ballet's most eventful and exciting year!

Ram Gopal as Siva, Lord of the Dance, in the "Dance of the Setting Sun." This ballet depicts Siva as he creates, maintains and destroys the Universe.

"Hindu Themes

EUROPEAN ballet of the nineteenth and early twentieth century, which was a combination of Italian, French, and finally Russian influences, has often used Hindu themes. The immortal lithographs of Chalon depicting La Taglioni, as a "Devadasi"—servant of the Gods, or as the ballet was called in that time *La Bayedere,* give us a vision of Taglioni moving with infinite grace, framed in the diaphanous swirling folds of a Benares Sari. Her head jewelled with a variation of the Tanjore temple dancers "Talai-saman" — wearing the Sun and Moon surrounded by all the planets, the traditional temple dancers ornaments. Her shapely arms girt with the traditional India "Venki"—the arm ornaments, and the arrangement of the belt and ballet skirt similar to that of the Tanjore dancer. One is told that she scored a great personal success in the title role of this ballet.

The divine Pavlova in the early twentieth century, and towards the end of her brilliant career was always drawn to Hindu themes, and as a young girl appeared as a Bayadere dressed in the fashion of the temple dancers who performed in Kashmir, in the north of India. When she danced in Bombay, a close friend of mine, an old lady, and a great friend of Pavlova, told me that when the curtain rose on Pavlova's dance "Hindu Wedding," there was a strong smell of incense, and the audience were aware as the lights gradually lit the stage that they were in a temple witnessing a sacred rite. The smell of the incense, the exotic lighting, and the great "feel" of Pavlova's intuitive understanding in some mystical way for things Indian, all invoked an unforgettable picture of beauty and rhythm. For the world-famous Russian ballerina to dance in Bombay, India, and to invoke with an Indian audience (at that time completely ignorant, of the genuine temple dances of its country) a correct atmosphere was indeed a feat, a miracle, but then Pavlova herself and her art were in themselves miraculous.

Then later in London Pavlova danced the part of Radha, in the Blue God ballet with music composed by my friend Comolata Bannerji, a very gifted pianist and Indian lady. So impressed was Pavlova by the Ajanta Caves in India that she even danced a solo number in a ballet, called the Ajanta Frescoes. If only some of the present day dancers of modern India would approach their art with as much meticulous interest and humility as did that high priestess of the dance, how much more "authentic" would their dancing be in "spirit", instead of the purely physical interpretations, and tiresome programme notes that are so boringly followed by an exhibition of technique for its own sake, a sort of practised stunt, mechanical, lifeless, without feeling, imagination or fire and without which the greatest

Madame Anna Pavlova was drawn towards Hindoo dancing. This picture shows her in "A Hindoo Dance."

Have Influenced European Ballet -and Dancers"

says RAM GOPAL in the first part of a controversial two-part article in which he brings out the likeness in the two styles of dance and discusses the meaning and aims of Indian dancing.

technician is fit more for the high trapeze than the sacred stage!

I remember Karsavina coming to my dressing room at the Saville Theatre in 1948 and telling me after my performance there, that both she and Nijinsky had to work out from photos, museums and their own imagination, the various attitudes and movements of their dance in their ballet *Le Dieu Bleu*. Nijinsky in the superb costumes of Leon Bakst as Krishna, and Karsavina as his divine love were something to ravish the eye, but great as they both were in this ballet, it has since disappeared from the scene of ballet today. Karsavina said to me "I wish I could have seen your hands and poses, and the varying cadences of the rhythm you employ how much it would have helped both of us at that time!" And then in our time today we have seen Celia Franca's beautiful *Khadra*. A very beautiful picture, and colourfully danced, but somehow with too much movement to be truly Eastern in repose and spirit.

I think that both traditions of dancing—that of the great Hindu dance with its technique and tradition going back thousands of years and that of the centuries old ballet—could benefit by a fruitful study of each other's methods of approach and technique for modern presentation. Personally, I feel that those trained in the ballet schools today pay too much attention to the development of the legs and their control, completely ignoring the superior use of the arms, wrists and fingers. Here the inclusion of joint, wrist and finger exercises would help, not in "easternising" arm movements, but in bringing about an equal pliancy and "echo" of movement in both the legs and the arms. Then I think that the method of teaching male dancers to control the breath, as one does in the classic tradition of Indian dancing could also help the sorely tired and panting male of classic European ballet. Because to see a male dancer finish a difficult solo dance in a big three-act ballet puffing and panting is indeed pitiable, and one thinks "If only he had learnt to breathe as well as he has been taught to do those incessant leaps and jumps, how much easier he would find his dancing, and how much more comfortable and less distracting for those watching him. For few, if any, dance teachers teach the correct and important method of breathing correctly, and this, I feel, might be highly dangerous and harmful to the performer. The inclusion of some aspects of Yogi breath regulation would I am certain aid one immeasurably.

I have it from Romola Nijinsky, who saw her immortal husband dance more often than any other living balletomane today, say that Nijinsky had somehow learned the secret of breath control, partly because it came naturally to him and partly because of the superb teaching of both Gerdt and Legat, his early teachers. I am sure that this is what gave Nijinsky that "Indiarubber" lightness his wife has told me so much about and the supernatural suspension—attained today as a feat by living Yogis—in the air which made his dancing uncanny to watch and hard for those who saw him to believe that they were looking at a mortal rather than a dream being!

"Nijinsky had somehow learned the secret of breath control . . . ". Here he is seen in the oriental ballet "Le Dieu Bleu" in Paris in 1912.

Ram Gopal is shown here in a movement from the Kathak Classical Dance.

I also think that Indian dancers, those too few and far between ones who approach their art in humility, would do well to watch the wonderful "teamwork" of the great ballets one sees in the West. The corps de ballet is something the Hindu dancer would do well to study. The discipline, the cooperation and the lack of any personal jealousies are something well worthy of both study and practise by the Indian dancer. I have had the great good fortune to study from the feet of such great perfectionists as the Kathakali master dancer and teacher Kunju Kurup, as also from Minakshisundaram, the greatest living teacher of the Tandarva style of Bharata Natyam, and both these teachers have said to me "study all you can and continue to practise daily for as long as you dance the basic arm, leg, foot and facial exercises and rhythms, master the wonderful technique that will take you a lifetime to perfect, if you are lucky, and then, but only then, you may attempt to build a grammar of common gesture and expression that will enable you to try to "create" modern Indian ballets and dances. And how entirely I agree with them! I have learnt since that the genuine Indian dancer or, for that matter, ballet dancer, can depart from tradition through strength and not through weakness, as is unfortunately the case with so many Hindu dancers. For great as Tagore is and ever will be, the methods used in his school at Calcutta were those of a "free" style and mood of the individual dancer, and the promiscuous marriages of styles, ges-

Continued on page 25

Long-Player "Poll" is a Masterpiece

Elaine Fifield in the name-role she created in "Pineapple Poll" the full score of which has just been recorded on a Columbia L.P. record.

(*Photo: Gordon Anthony*)

★

THERE can be no better Christmas gift for a ballet-lover who possesses a gramophone than one of the many records of ballet music now available. Full 78 r.p.m. or long playing sets are often rather expensive, but the record gift token system (available for all records issued by the E.M.I. Group) will often solve this problem, since the recipient of several gift tokens for small amounts can add them all together to buy a full set.

The E.M.I. Group (H.M.V., Columbia, Parlophone and M.G.M.) have only recently started to issue long-playing records—and they are also issuing the small 45 r.p.m. discs—but the Decca Group (Decca, Capitol, London and Brunswick) have produced them for some time.

Here is a selection of some of the new "L.P.'s" and "78's" which for ballet lovers will make interesting Christmas listening—and incidentally, several of them should prove useful to production clubs, both for rehearsals and actual ballet performances.

Pineapple Poll: by Sullivan — arr. Mackerras, played by Charles Mackerras and the Sadler's Wells Orchestra. (Columbia. L.P. 33SX. 1001).

Here, to my mind, is the perfect ballet record. The arranger himself conducts the original orchestra in the complete score of the ballet and, most important of all, it is played in the correct dance tempo and in perfect tone. What more can one ask ? As I listened to this record, in a flash the story of Pineapple Poll with all its enchanting characters was recreated in my mind's eye ; the colour was there and the humour, the lightness of Poll herself and the pathos of Jasper. This record is one to play and play again.

Les Patineurs: by Meyerbeer—arr. Lambert. Le Cid : by Massenet, played by Robert Irving and the London Symphony Orchestra. (Decca. L.P. LXT.2746).

Robert Irving, who must have conducted it so many times at the Royal Opera House, conducts the gay music of Ashton's *Les Patineurs* in rollicking style on one side of this record. On the other side is the well-known ballet music from Massenet's opera *Le Cid*. The ballet is seldom danced in this country nowadays but the stirring Spanish airs are familiar to most of us and the spirited rendering makes listening a pleasure.

Ballet Music from Sylvia: by Delibes, played by Roger Désormière and L'Orchestre de la Société des Concerts du Conservatoire de Paris. (Decca. L.P. LM.4502).

Strictly speaking, this is not a new record—it was issued some months ago—but since *Sylvia* has just been produced at Covent Garden, it is worth special mention. I have only one grumble—that the whole ballet is not embraced ; in fact, since this is only a 10-inch record, it is really just a glimpse of Sylvia. But what *is* on it is delightfully played and full of life. I particularly liked the *Pas des*

One of the most delightful parts of the ballet music selection from "Sylvia" recorded by Decca is the "pas de Ethiopiens" which Brian Shaw dances here. (*Photo: Felix Fonteyn*)

Ethiopiens which commences side two and the *Cortege de Bacchus* which closes it. In lieu of a more complete version, this is the record for all devotees of *Sylvia.*

Music from The Sleeping Beauty: by Tchaikovsky, played by Leopold Stokowski and his Symphony Orchestra. (H.M.V. L.P. ALP.1002).

The only drawback to this record is that it does not include the whole score of the ballet. There is, I think, as great a demand for that among ballet-lovers as there was for the full-length *Le Lac des Cygnes.* Nevertheless, this is a record well worth buying, since what *is* included is extremely well-rendered and on it are both the evil little theme tune of Carabosse and the whole of the blue bird pas de deux, as well as many of the national dances.

Ballet Music—Carnaval: by Schumann — arr. Gordon Jacob (Parlophone. L.P. PMD.1001).

La Boutique Fantasque: by Rossini—arr. Respighi (Parlophone. L.P. PMD.1002) both played by Hugo Rignold and the Royal Opera House Orchestra, Covent Garden.

These two 10-inch L.P.'s are attractive reproductions of two short ballets dear to the hearts of most balletomanes. They are both played in the correct dance time and sympathetically rendered.

Charles Mackerras, conductor and arranger of "Pineapple Poll."

Variations Symphoniques: by Cesar Franck ; Walter Gieseking (pianoforte) and Herbert Von Karajan and the Philharmonia Orchestra. (Columbia. 78 r.p.m. LX.8937/8).

This is a new and most interesting treatment of the music to which Ashton's *Symphonic Variations* is set. Handled quite differently from most renderings, both by soloist and orchestra, it places unusual emphasis on timing and phrasing, and I found myself wondering as I listened to it, how the ballet would look if it were danced to this version! But while it may not appeal to the perfectionist ballet-tempo lover, this is a beautiful piano and orchestral performance with a feeling and emotion not often heard in this piece of music.

Russlan and Ludmilla, oriental dances from Act 4: by Glinka, played by Nicolai Malko and the Philharmonia Orchestra. (H.M.V. 78 r.p.m. C.4196).

A rather unusual record of the dancing music from Glinka's opera which will particularly interest those who know the opera and the quaint oriental dances in it.

Faust—Ballet Music, Act 5: by Gounod, played by Robert Irving and the Philharmonia Orchestra. (H.M.V. 78 r.p.m. C.7932/3).

This is the complete suite of music for the eerie *Ballet for Walpurgis Night* in Gounod's *Faust.* It is beautifully played and I can recommend these two records to both opera and ballet enthusiasts.

LONG PLAYER CONVERSIONS

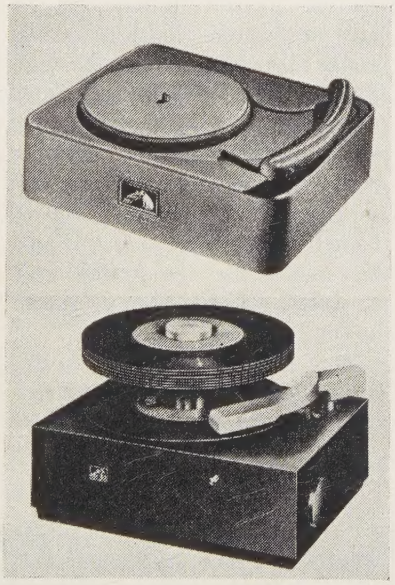
ALTHOUGH the Decca group has been issuing both long playing records and machines for some time, the E.M.I. group has only been issuing them since October. Here are some pointers for bringing your radiogram or gramophone up to date.

You probably own a radiogramophone or gramophone reproducer which will only play the standard records of 78 r.p.m. and wish it to be brought right up to date and play the 45 r.p.m. and 33⅓ r.p.m. records. The most straightforward arrangement, naturally, is to sell your present one and purchase one of the new three speed radiogramophones, of which there are many on the market at the present time. Should this not suit your pocket or you have a great desire to still keep your present equipment, the following possibilities present themselves.

(1) Your radio/record dealer could obtain a three speed record changer and fit this in place of your present 78 changer. Possibly some carpentry work may be necessary and he may have to spend some time in obtaining best quality reproduction. It is very probable also that the volume from the long playing records will be less than you experienced from your present 78 changer pick-up, unless you had plenty of reserve in hand previously.

(2) There are several long playing devices on the market, either as players or changers, and these can be connected with your radiogramophone. The dealer may also be able to fit a switch and socket device which will enable either the 78 record changer or the external L.P. players to be switched into circuit and for the latter to be easily disconnected for storage or removal.

L.P. players can be connected to a radio receiver in the same way as the standard 78 players are now connected.



(top) A neat H.M.V. record player now available for 33⅓ LP records. Fitted with new type featherweight crystal pick-up, it is suitable for use with most radio receivers and radiograms and costs £9.9.0.
(bottom) This is the new automatic record player for up to ten 7-inch 45 r.p.m. records. It has a simple centre loading of records and an extremely quick changing cycle and is also made by H.M.V. Cost is £10.10.0.

In a beautifully decorated kimono, Sonia Arova displays one of the many presents she has received in Japan.

BALLET IN JAPAN

Sonia Arova Gets Great Welcome

by John Keet

A WELCOME known only once before in Japanese stage history was given to Sonia Arova on her arrival in Osaka to give her first starring performance as guest ballerina with the Komaki Ballet Company of Japan. Surging crowds met her at the station with banners of welcome and Union Jacks and carried her to the open car, in which, surrounded by flowers, she was driven round the city. Since arriving at Tokyo by air from London, Sonia's life has been fully occupied with press receptions and rehearsing the company in *The Sleeping Beauty*. Osaka was chosen for the premiere of that production because Tokyo has just received a visit, before Miss Arova's arrival, from the Lifar group—a quartette made up of Lifar, Darsonval, Kalioujny and Daydé, giving a series of recitals in that city in a large concert hall.

At the Osaka opening the British consul read a message of welcome from her Britannic Majesty's Ambassador. The week previous we had had lunch with the Ambassador, Sir Esler Dening, and he had then expressed, personally, his regret at not being able to make the journey from Tokyo to Osaka for the premiere.

In a way, Osaka is rather like Manchester. It is a highly industrialised city and the centre of the Japanese cotton industry. The people are hard-headed business folk and want fullest possible value for money. It was, therefore, quite unprecedented that the applause was so loud and sustained and the audience rose as one at the end of the first performance and acclaimed the production as the greatest artistic success which had ever visited the city.

The original Petipa choreography had been closely adhered to and the decor and costumes were a fair copy of those used in the original production in 1890. Orchestrations were not original Tchaikovsky throughout and so marred the production in that department. This is not the fault of the Komaki Ballet Company as it appears they have been unable to get hold of the original orchestral score of the complete ballet, but only some of the most popular items such as the famous waltz in the first act.

Sonia Arova, of course, set the company a high standard. She was well supported by Masahide Komaki, Sakiko Hirose, Kimie Sasamoto, Ruriko Tachikawa, Naondo Seki and Jun Hitaka, who with the soloists and corps de ballet formed a company of eighty dancers who could hold their own anywhere in the world of ballet. Classical ballet in Japan is only about five years old. The older generation well remember the tour of Pavlova nearly 30 years ago, and that, with the outstanding success of the film "The Red Shoes," made Komaki take the ambitious step of inviting a ballerina of world class to appear with his company for a limited number of performances.

There is no doubt about it that impact of Sonia's appearances is having a tremendous influence on ballet in this country as up to now, with just the exception of the few concert performances of the Lifar group in the capital, there has been no one from outside to show them whether they are progressing on the right lines. Sonia has also acted as regisseur to the company for *The Sleeping Beauty* and her directing hand was especially detected in such numbers as the blue bird pas de deux which had previously been presented as a separate item.

Masahide Komaki, head of the Komaki Company, greets Sonia Arova and John Keet on their arrival in Japan.

(Photos by permission of the Sangyo Keizai Sinbum-Osaka)

BALLETS TODAY **BY PAMELA FLETCHER**

Two Revivals at the Royal Opera House

Royal Opera House. November 17. Sadler's Wells Ballet. *Ballet Imperial, Apparitions* (Choreography: Frederick Ashton, Music: Franz von Liszt, Scenery and costumes: Cecil Beaton). *Job* (Choreography: Ninette de Valois, Music: Ralph Vaughan Williams, Scenery and costumes: John Piper).

BECAUSE of Margot Fonteyn's indisposition, the role that she first created in 1936 and which she was to have danced in the revival on November 17, that of the woman in the ball dress in *Apparitions,* was danced on that night by Anne Heaton, with Michael Somes in Helpmann's original role as the poet. Both gave very fine performances. Miss Heaton has a wealth of acting ability and brought a sense of real drama and sorrow to the role plus a delicate lightness and grace. Mr. Somes' dancing was at its best and if his mime was not as telling as his partner's and did not touch the heart as hers did, it was nevertheless full of action and vigour. The supporting dancers were of high standard, particularly in the rhythmic ball scene and the lighting effects and staging were extremely good, from the kaleidoscope of colour made by the flying dresses of the girls in the ball scene to the sombre tones of the mauve-bathed monks in scene two. I found this a most gripping and entertaining revival.

The second revival was *Job,* which is a dance-drama or, as its creators Geoffrey Keynes and Gwendolen Raverat called it, a masque for dancing, rather than a ballet.

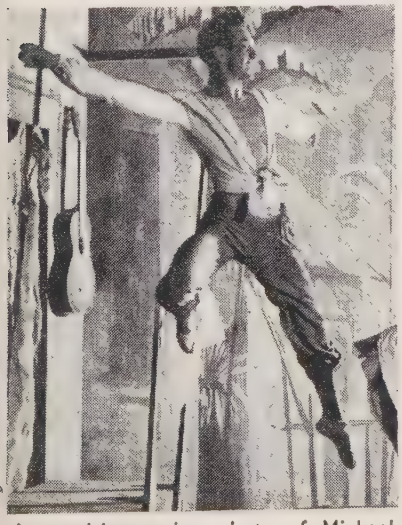
John Hart dominated throughout as a frightening and virile Satan and Alexis Rassine gave a precise and thoughtful performance as the saintly Elihu.

Much of the charm of this work is the beautiful figure grouping all through it and the graceful, diaphonous dresses of the girls and the neat, unspectacular costumes of the men helped to show that grouping off to great advantage. And best of all, the teamwork of everyone was excellent, the movements flowing on smoothly without jerky pauses, one merging into the other and creating a satisfying picture.

Violetta Elvin, dancing for the last time before she left for Italy and her season at La Scale, Milan, danced the leading role in *Ballet Imperial,* partnered by John Field. She gave a lovely, graceful performance and brought to it all the grandeur and dignity that the role demands. Rosemary Lindsay was a polished ballerina secunda, but the corps de ballet were very ragged, particularly at the beginning of the ballet.

Players' Theatre. October 20. *Jamaican Legend.* (Music and story: Noel Foster-Davis. Choreography: Michael Charnley. Scenery and costumes: Reginald Woolley on suggestions by Karel Kirby-Turner).

For the first time a complete ballet was included in "Ridgeway's Late Joys," the programme of the Victorian theatre-club at the Players' Theatre. Because of its simplicity and originality, this ballet was a complete success with an audience who come expecting to be entertained by a series of Victorian music hall turns and many of whom were undoubtedly disinterested in ballet of any kind. There were only five characters in the characteristic tale of the Jamaican village girl who asks a witch doctor to put a spell on the man she wants so that he will fall in love with her and ends up under the evil spell of the witch doctor himself. Brigitte Kelly brought real feeling to the part of Matti, the girl, and Terry Gilbert as her lover, Bengi, and also as the witch doctor, was virile and active but has, I think, a good way to go in the development of his mime. Sonya Hana and Michael Charnley, as Carrie and Zachi, the two friends, did some exciting dancing together. Mr. Charnley brings the same enthusiasm and efficiency to his dancing that he does to his choreography. The dances, arranged for the tiny stage, were excellent and the music of Miss Foster-Davis, who herself played the accompaniment, was tuneful and appropriate.



An exciting action photo of Michael Charnley as Zacci in his ballet "Jamaican Legend." . . .

"Caravana Espanola," London Casino, November 11.

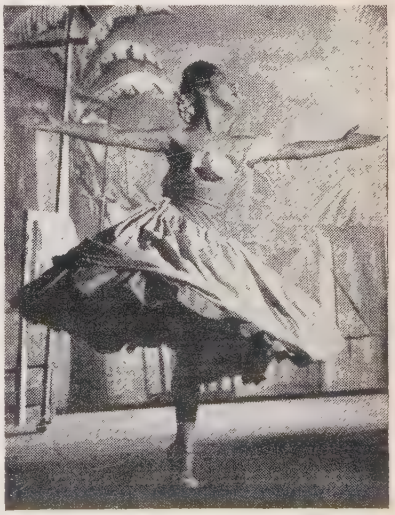
A very colourful caravan indeed came to rest at the London Casino, with 20 gay and enthusiastic occupants—Paquita Leon and the Caravana Espanola. The whole presentation was exciting and tasteful and the settings and costumes were rich in colour. As the curtain rises, the Caravan moves off along the road, calling en route at Lagartera, Asturias, Aragon, Seville and Madrid. At each place the traditional dances are performed in the distinctive dress of each region.

Three complete ballets were also given. The first, *Goya, La Maja Y Los Caprichos* is the story of the two famous paintings "La Maja"—Nude, and Clothed. The leading role of the Duchess was danced by Paquita Leon, with great style; the artist Goya, by principal dancer, Antonio Gallardo; and a delightful bolero was given with buoyant grace by 18-year-old Lina.

The second ballet *Saint Week in Seville* was the most impressive performance of the evening. Outside a street cafe in Old Seville a terrific tale of love, jealousy and death is stamped out in Zapateado by two men vying for the attentions of a beautiful senora. The appearance of a religious procession interupts the death duel as one of the contestants falls writhing in agony to the ground.

Madrid 1900 is a light amusing trifle set in the famous Retiro Park.

The Caravan's journey ended with the Gypsy Camp at nightfall—the whole company joined in a spirited jota which with truly Spanish generosity was given four encores. M.E.R.



. . . Sonya Hana as Carrie in another fast movement from the same dance.
(Both photos: Roy Round)

King's Theatre, Hammersmith, London. November 10 and 11. Ballet Legat. *The Amazons.* (Music: Mozart. Choreography: Nadine Nicolaeva Legat. Decor and Costumes: Rhoda Gray. Libretto: John Masefield, O.M.). *Symphony for Fun.* (Music: Don Gillis. Choreography: Anthony Burke. Decor and Costumes: The Marquis Mac Swiney). *Polish Wedding.* Music: arranged by Juliusz Leo. Choreography: Jan Cieplinski. Decor and costumes: Haina Nalecz). *Les Sylphides.*

This is a new, young company. Many of its members and even its soloists are under 18—indeed, one of them, Kathryn Beetham, is only 15. And because of this, it would be difficult and even unfair to judge the performances they gave after only a few weeks "on the road" and with, quite obviously, insufficient rehearsal and training. Nevertheless, it must be said that surely the ballets chosen for their first presentation in London were a little strange and rather hard on the inexperienced young artists who did their best to interpret them.

The thing I found most surprising was the inclusion in the repertoire in these early days of the Company of that most simple and therefore most difficult of all ballets, *Les Sylphides.* To my mind, this is a ballet that only the most experienced and expert dancers should undertake—both the soloists and the corps de ballet must be capable of interpreting the dreamlike quality and feeling of the whole thing, they must be technically perfect—and they must be able to keep still. Ballet Legat's version fulfilled none of these conditions and was, because of this, a wearing and pathetic piece of work.

The Amazons which had an involved story, difficult to understand, was indifferently performed and tediously over-long and demanded great teamwork which this company, as yet, is not capable of giving.

Symphony for Fun, a revival, did not give the feeling of joyous youth that one imagines the choreographer had in mind and the costumes and scenery, or lack of it, were particularly depressing.

Lastly came *Polish Wedding.* This is pure folk dancing and some of the movements and dances were quite interesting and even quaint. But, teamwork was lacking and there was a deplorable raggedness in the group dancing.

The most worrying point about this company, apart from the obvious need for more rehearsal which can be remedied, was the lack of feeling and warmth about all the artists, including some of the older soloists. P.F.

Rambert at the People's Palace

People's Palace, London, E.1. November 10. Ballet Rambert. *Nutcracker Suite. Plaisance. House of Cards, Bar Aux Folies-Bergere.*

A well-assorted programme for their first night at the People's Palace once more demonstrated the virtuosity and high standard of this compact and competent company. We should like to see them in the West End more often and shall look forward to reviewing their season at the Lyric Theatre, Hammersmith, which begins on December 2.

Noreen Sopwith, one of the lightest and most "fairytale" Sugar Plum Fairies I've seen, led the Company in the one-act version of *Nutcracker Suite,* a rendering which we have praised before in these pages. Her *pas de deux* with Cecil Bates, who was a pleasing Prince and a dependable partner, was a very fine piece of work and there is no doubt that Miss Sopwith has a great deal of the lyricism necessary for the classical roles, plus a charming youthful joy in every movement she makes.

This performance of Walter Gore's lighthearted *Plaisance* was in no way distinguished but was, nevertheless, a pleasing divertissement.

Gillian Martlew, Alexander Bennett and Norman Dixon, as the Queen, the King and the Knave respectively, gave tense and moving performances in Paltenghi's *House of Cards,* which has for me much of the symbolism and drama of *Checkmate.*

One of the outstanding performances of the evening was that of Ann Horn as La Goulue, etoile du can-can, in that intriguing ballet *Bar Aux Folies-Bergere.* This delightfully humourous and individual dancer has more than a touch of the "grand manner" in her interpretation of every role she undertakes and it was never better demonstrated than in the naughty and garish part of the leading can-can dancer. It would be interesting to see Miss Horn in a role created specially for her.

Although it is now 15 years old, this ballet does not date and is always a splendid opportunity for the character dancer to show his or her prowess. The performance on November 10 was no exception and it formed a very rousing climax to an evening of good ballet. Josephine Spaull as La Mome Fromage, Audrey Brookes as the pathetic Fille au Bar and Alexander Bennett as Valentin, the garcon, were especially well-cast.

(Photo: Vernon Davies)

The Dance of the Mountaineers from Ballet Legat's "Polish Wedding."

King's Theatre, Hammersmith. November 12-14. Ballet Legat. *Coppelia.* (Music: Delibes. Choreography: Jan Cieplinski. Decor and Costumes: Vladimir Elston.)

I am a simple bloke. I like my classics the old-fashioned way. I'm conservative about the slightest step or movement being altered. I'll admit I'm a bit narrow minded about it, even. But I think that even the most broad-minded and go-ahead dance revolutionary would have been horrified at the version of *Coppelia* produced by Jan Cieplinski and also by his strange and grotesque rendering of Dr. Coppelius.

BALLET AT I.F.A.

On Sunday, October 19, in the little theatre in their premises in Park Lane, the Dancing Section of the International Faculty of Arts presented two ballet performances.

The programme included some pleasing national character dances arranged by Catherine Devillier and performed by Beryl and Dawn Nimr, and Spanish dances arranged by Lalagia and danced by herself and some of her pupils.

Nocturne, a ballet in modern idiom by Sigurd Leeder, danced by Ludmila Mlada and Colin Paterick, accompanied on the percussion by the choreographer, was well performed and depicted the unspecified unhappiness which often appears in this form of dancing.

Keith Lester arranged and, with Rachel Cameron, performed *Three Dance Studies* to music by Bartok. They showed no successful welding of movement and music.

The programme ended with *Lyric and Fugue* by Dorothy Stevenson to music by Brahms; an extremely pleasing and interesting interpretation of the varied moods of the music. The cast, led by Domini Callaghan, gave an outstandingly good performance. L.G.S.

BALLET RAMBERT

This month, photographer Derek Allen visits Ballet Rambert and we present some of his exclusive photographs of the Company.

ove) In Cecil Bates' new ballet rnival of the Animals" (set to Saint-ns' famous music), he himself takes part of the cock.

(above) A delightful study of Mary Munro in the name-role in the first act of "Giselle."

(left) An outstanding performance at the People's Palace (see review opposite) was that of Ann Horn as La Goulue in "Bar Aux Folies-Bergere."

In another scene from "Carnival of the Animals," the lion (John Chesworth) leads the little girl (Patricia Ashworth).

(left) Fairylike and full of joy—Noreen Sopwith as the Sugar Plum Fairy in " Nutcracker Suite."

(*Photo: Gordon Anthony*)

Julia Farron and Ray Powell as the Red Queen and Red King in *Checkmate*.

CALENDAR 1953

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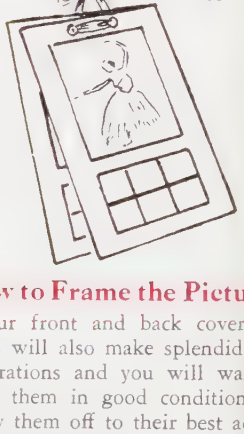
How to Make the Calendar

As our sketch shows, mountin these lovely colour pictures an the attached calendars is a ver easy matter. Simply stick eac picture and calendar on sheets o smooth, dark brown paper usin one of the brands of solid whit paste obtainable in tins. Then, wit the same paste, mount them on t two pieces of stiff card and trim away waste cardboard. Bore tw holes in the centre top above eac picture and thread a piece of na row ribbon through each and tie i a bow, as indicated in our sketch From January to June you hav this unusual picture of Julia Farro and Ray Powell in *Checkmate* t look at and when you turn th calendar round for the half-yea from July to December, there i Beryl Grey in *Giselle* to delight you



How to Frame the Pictures

Our front and back cover pi tures will also make splendid wa decorations and you will want t keep them in good condition an show them off to their best advan tage. Here is how to do it:

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These illustrations (as are thos reproduced by courtesy of the left hand picture is taken from (4s. 6d.) and that on the right in his book "Beryl Grey" (12s. from his books by permission Charing Cross, W.C.2. The book of "Dancers of the World in Colour" will be found on another

CALENDAR

costing a few pence from any op).

with the calendar, mount each e on dark brown paper and on to white card the same size e glass. When the picture ounted, a ⅝in. margin will ft all round it. Place the over the picture and taking passé partout tape, cut two s 7in. and two pieces 5½in. for each picture. Bevel the rs of each piece of tape and le by folding the corner (A) in to the crease (A1) (as shown gure 1). Moisten the back of the tape, lay each piece along the side of the picture in turn and press firmly down (as shown in figure 2). Moisten the back of the linen pieces on the eyelets and stick each about 2½in. from the top of the pictures and ½in. in from the side. Tie a piece of stout twine loosely through the two rings and your pictures are ready for hanging.

Many of our readers may not wish to cut this copy of BALLET TODAY because it would spoil their sets of issues. If you would like an a edition of this issue to cut for your calendar and framed

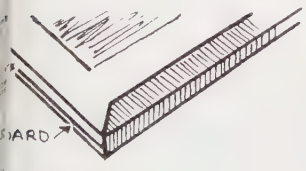

FIG. 2

tures and are unable to get one n your local bookstall, a limited nber of extra copies are available m the publisher, B. G. Herschel, Penrhyn Road, Kingston-on-ames, Surrey, on receipt of your me and address and a postal order 1s. 1½d. (including postage).

r front and back covers) are apher, Gordon Anthony. Our "Sadler's Wells Ballet in Colour" he same book and also appears he four illustrations are taken ublishers, Phoenix House Ltd., sale at all bookshops. Reviews and "Sadler's Wells Ballet in

(*Photo: Gordon Anthony*)

Beryl Grey as Giselle in *Giselle*, Act II.

CALENDAR 1953

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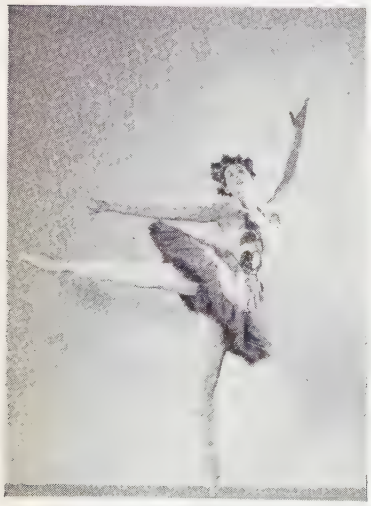
SHE DANCED

(left) Beryl Grey was nine in 1936. This picture was taken of her in July of that year when she passed her Intermediate R.A.D. Examination with honours.

MR. AND MRS. GROOM, a technical civil servant and his wife, who lived at Croydon in Surrey, had one little girl. Like most other young parents, they looked forward to the time when they could take her to her first pantomime and the Christmas that she was four they decided to go and see the pantomime at the Davis Theatre, Croydon. There was a ballet in that production and their little daughter sat entranced at every movement the dancers made. When it was over, she calmly announced —as have so many children before and since—that she was going to be a ballet dancer when she grew up. But, unlike many other children who decide on a new career every week when they are small, the Groom's little daughter adhered to her decision and became, at 15 one of the few real "baby ballerinas" of her generation when she danced the part of Odette/Odile in the full-length *Le Lac des Cygnes* and now at 25 is one of our great British ballerinas.

(*Photo: Tunbridge-Sedgwick*)
Her second created role was as Duessa in "The Quest" in 1942. She is seen here in a scene from it with Franklin White as Sansfoy.

(*Photo: Mandinian*)
As Princess Aurora in "The Sleeping Beauty," Beryl Grey brings a fairytale lightness and charm to the famous role



(*Photo: Gordon Anthony*)
Another part that she has made especially her own is the Lilac Fairy in "The Sleeping Beauty."

(*Photo: Baron*)
Her remarkable interpretation of Death in Massine's "Donald of the Burthens" is gripping and fascinating.

(*Photo: Felix Fonteyn*)
This movement from the bacchic dance in Act III shows her in her newest role —the name part in "Sylvia."

BERYL GREY BY ELKA ALVAREZ

ODETTE/ODILE AT 15

What is she really like? There are few people who have seen Beryl Grey dance who are not struck by the terrific feeling of friendliness and warmth which emanates from her over the footlights and this is the strongest thing one notices about her when one meets her personally. For she is full of joy and full of life and she has a kindness, sincerity and humour which surround those she meets. Here is an intelligent and thoughtful dancer who though she dances "because she must"—because dancing is her very life—also enjoys tremendously—and takes most seriously—the fact that by doing her best she is giving other people pleasure. That is the feeling of the true artiste and because she *is* such an artiste, Beryl Grey always puts her best into every performance she gives—and her feeling after every show is "Did they enjoy it? Was I all right?"

But let us go back to four-year-old Beryl Groom and see "where she went" after her first pantomime! Her two cousins, with whom she went to school, attended a weekly dancing class and, after some coaxing, her parents let her go with them. Her dancing teacher was Miss Madeline Sharp, a pupil of Phyllis Bedells, and she realised very quickly that here was no ordinary little girl but a born dancer. When Beryl was just on five she made her first appearance at a dancing display—in a solo called "Bed-Time" which brought down the house. From then on, she excelled in demi-character work and was soon Miss Sharp's star pupil. At six she entered an open dancing competition and won the first prize, a silver medal from Madame Karsavina, out of 29 entrants. In 1934, Miss Sharp's pupils gave a stage show between performances of a film at a local cinema and Beryl made her first public appearance, wearing a white tutu and leading a small corps de ballet.

By the time she was nine she had passed all her R.A.D. examinations up to and including the intermediate grade (which is usually taken not younger than about 13) and had only not taken the advanced grade because her youth precluded her. Miss Sharp, realising that they had gone as far together as was possible, took her for an audition at Sadler's Wells and she was offered a scholarship to the school. This was a great honour, since in those days the school was very small and taught ballet only and scholarships were seldom given. Her parents thought she was too young to take it but, sensibly, gave Beryl the opportunity of choosing for herself—and there was no doubt of her answer.

She joined the school in 1937, training under Dame Ninette de Valois, Miss Ursula Moreton and Nicolai Sergueeff and soon found that she had little time for anything beyond training and practise and the school lessons which she took at home with a governess and later with her uncle who was a headmaster. During her second term at the school, to her great delight and pride, as the youngest member, she presented a bouquet to Queen Elizabeth (now the Queen Mother) at a gala performance given by the Sadler's Wells Ballet. The Queen expressed the hope that one day she would see *her* dance—a hope that has since been realised.

After the outbreak of war in 1939 the school closed for a few months but opened again and carried on until the raids on London began in 1940. Once again it closed, this time for six months, and then re-opened at Leighton Buzzard. Later it came back to London and was held in classrooms at the Royal Academy of Dancing in Holland Park. All this time Beryl worked hard with increasingly good results and when the Sadler's Wells Ballet came to the New Theatre, London, for the first time in January, 1941, after a long stay in the Provinces, she made her first appearance with the Company, while a student, in the corps de ballet in *Giselle*.

She was just 14 when in August, 1941, the Company on a provincial tour did a season at Burnley, Lancashire, and suddenly Beryl received a call to join them immediately. This was the first time she had ever left home and one can imagine what a double ordeal it must have been for her, going alone to the north of England and, at only 14 when most other children are still virtually babies, joining a ballet company not as a student for a few performances but as a trained artiste.

Of course, she started in the corps de ballet, but it was not long before she was dancing small solo parts, one of the blue skaters in *Les Patineurs* for instance. Then came Sabrina, the water nymph, in *Comus,* but her real debut

On her wedding day, Beryl Grey gives a final touch to her veil. Her unusual head-dress was a dove surrounded by white organdy fuchsias and pale green leaves.

(Photo: Picture Post)

was at Oxford when she had only been eight months in the Company. At a few hours' notice she took on three leading roles since Margot Fonteyn, Mary Honer and Julia Farron were all taken ill at once. At one performance she danced the lead in *Les Sylphides, Facade* and *The Gods Go A-Begging.* Later that week she danced in *Comus* and *Le Lac des Cygnes,* Act II. Two weeks later the Company returned to the New Theatre and she danced a leading role in London for the first time—the serving maid in *The Gods Go A-Begging* and later in *Les Rendezvous, Facade, Dante Sonata, Comus* and *Les Sylphides.*

Then, on her fifteenth birthday and after only ten months in the Company, came the greatest achievement of all—at a matinee she danced Odette/Odile in the full-length *Le Lac des Cygnes* with Robert Helpmann as the Prince.

During the first year at the New Theatre, she created her first role—the Nightingale in Helpmann's *The Birds* and then her second—the wicked Duessa in Ashton's *The Quest*—scoring a great triumph in this unsympathetic and scintillating part. Then came a leading role in de Valois' *Promenade.* John Hart was often her partner in those days, as he is today, but she danced with Robert Helpmann, too—her first Giselle, for instance, at Derby in March, 1944 and again, three months'

Continued on page 19

by Margaret Sharp

The Art of Audrey Blackman

AUDREY BLACKMAN was a practising sculptor in bronze when she gave up her profession for the duration of the war to work at the headquarters of the English Speaking Union in Charles Street, Mayfair. But the years of artistic inactivity were not wasted for she developed a more mature outlook, together with a conviction that bronze did not fit in with contemporary decor nor mirror contemporary life, even though it was excellent for portrait heads and monuments.

During her subsequent search for a more sympathetic medium she studied the technique of terra cotta at the Technical School, Oxford, and walking one day into the Pottery Room, she knew at once that she had reached the end of her quest. After mastering the technical difficulties of ceramics, she began to experiment and was soon modelling the exquisite little figurines that in the short space of four years have found their way into many private collections of modern art in England, France, Sweden, India, Australia, South Africa and the United States, and have been exhibited at the Royal Academy, and in several London galleries such as the Lefevre, the Mayor and the Berkeley Galleries, where she recently held a one-man show, and in the United States.

"A WEDDING BOUQUET"

A replica of this beautiful figurine would cost between ten and twelve guineas—but no two figures are ever quite the same.

In private life Audrey Blackman is the wife of G. E. Blackman, Professor of Rural Economy at Oxford, and she and her husband live in a charming house built in a clearing of Bagley Wood which has belonged to St. John's College for four hundred years and is mentioned in Doomsday Book. She builds up her models from rods and ribbons of dark putty-coloured clay in her studio which overlooks a woodland scene reminiscent of *Les Sylphides*. As she works, she appreciates her sound sculptor's training in anatomy and her experience of working from the model and with sensitive eye and skilful fingers she creates an illusion of movement by the subtle fold of a ballerina's skirt, the angle of an arm, the poise of a head, or the curve of a muscle.

"Pas de Deux"—the man is coloured dove grey and the girl, icing pink and black. A double piece costs twelve to fifteen guineas.

When the clay figures have dried out, they are baked for nine hours but cannot be removed from the kiln for a further day and night as it has to be allowed to cool down. The decorations are added after the first baking, the main surfaces usually being left white while deft touches of colour are applied to accentuate the qualities of line and rhythm. Before the final baking, the models are dipped into a white overglaze and when placed in the kiln, they look like snowmen, however, the intense heat soon works a transformation scene and after eight hours baking they are finished. Care must be taken not to open the door of the kiln until it has cooled down to a certain temperature, as a cold draught of air will crack the delicate china and undo the patient labour of weeks.

A slightly different method is used for the terra cotta figurines

ut whether in ceramic or terra
otta these little dancing figures
ever fail to weave their spell.

For Audrey Blackman the crea-
ion of every piece is an exciting
dventure ; each figurine is
nique, the only one of its kind,
nd even if she tries to make a
win, it never turns out exactly the
ame, for mood and material as
ell as a sensitive touch dictate the
nal form of these enchanting
orks of art which give to their
culptor the 'spiritual satisfaction
f painting a picture and the earthy
atisfaction of baking a cake.'

Ballet dancers constitute by far
he largest proportion of Audrey
Blackman's output for she delights
n capturing the spirit and move-
ment of the dance, and it is in this
hat her work contrasts so strongly
with the poses of the Chelsea or
Derby figures. But mention must
lso be made of her French
peasants inspired by a recent holi-
day, of her children, animals and
portsmen, and of her apt and
witty comments on contemporary
life, such as "The Newspaper"
which portrays a typical young man
of the period reading his newspaper
n the tube train while his girl
riend looks wistfully over his
houlder.

All the gaiety and joy of the young peasant girl is found in "Giselle"—another of Audrey Blackman's creations.

MEET BERYL GREY

Continued from page 17

later for the first time in London, on her seventeenth birthday.

In the autumn of 1945, wearing ENSA uniform, she went abroad with the Company for the first time and danced in Hamburg, Hanover, Berlin and Dusseldorf.

All the time she added to her list of roles danced and, by the time she was twenty—in 1947 she had danced all the great classical parts with the exception of Swanilda in *Coppelia*, including, of course, Odette/Odile, Queen of the Wilis (which she has made specially her own), Giselle, Les Sylphides, the Lilac Fairy (danced first on tour during the war and also in the Company's first performance at Covent Garden on February 20, 1946) and, four months later, Princess Aurora. She had done much modern ballet too, as diverse in character as the child of darkness in *Dante Sonata*, Lady Kitty in *Les Sirênes*, Love in *Orpheus* and Chiarina in *Carnaval*.

In January, 1947, Beryl was partnered by Michael Somes in a revival of *Giselle* and shortly afterwards appeared in *Carmen* at the first performance of the English Opera Company. On her 20th birthday came her greatest joy—she danced for Their Majesties, the King and Queen, in *Hamlet* and *Les Sylphides* and was afterwards presented to them.

In addition to her Queen of the Wilis and Lilac Fairy, one of the roles in which Beryl Grey has become best known and loved is as the evil Black Queen in de Valois' *Checkmate* and she first danced this role when the ballet was revived in 1948. Then came the principal role in *Scènes de Ballet*, the Winter Fairy in *Cinderella* (which Frederick Ashton created specially for her) and, once again, Odette/Odile in 1949.

After the Company's first American tour (in which she was greatly admired, particularly as Odette, the Lilac Fairy and the Black Queen, and during which one of the American critics described her as "the friendly ballerina"), Georges Balanchine created the role of ballerina secunda in *Ballet Imperial* for her. (Now she also dances the leading role in this ballet.)

In 1951 Massine's *Donald of the Burthens* was presented for the first time at Covent Garden and for Beryl he framed the wonderful geometrical and striking role of Death. This was one of her greatest triumphs, for this part was tailored to fit her and she gives a perfect portrayal.

The Sleeping Beauty came again at Christmas, 1951, and then the Miller's Wife with Somes in *The Three Cornered Hat*.

Just before the Company went on its recent Portuguese tour, Beryl Grey completed her first film—the first stereoscopic ballet film, "The Black Swan" in which she danced the black swan pas de deux from *Le Lac des Cygnes* with John Field as the prince and David Paltenghi as the magician. The film, both technically and balletically, was a great success and enabled those fortunate ballet lovers who saw it to see her technical ability at close quarters.

And then on September 5 last came *Sylvia* and Beryl showed once again her warmth, brilliance *and* sense of humour in the leading role, which she shares with Margot Fonteyn, Violetta Elvin and Nadia Nerina. From the moment the commanding, erect figure in the shining helmet entered in the first act, there was no doubt that here was a goddess indeed and she was given good opportunity to show the incredible symmetry of her movements, particularly in that first act.

In the ten years she has been with the Sadler's Wells Ballet, Beryl has danced 43 leading roles, eight of them specially created for her, in 32 different ballets. This is surely a record.

When she was in Chicago during the Company's first American tour, Beryl re-met by chance a young Swedish doctor to whom she had gone for osteopathetic treatment the year before in London. His name was Dr. Sven Svenson, and he was in America on a year's postgraduate course before returning to his own country to start a practice. But he never went and on Easter Monday, 1950 he and Beryl announced their engagement! A few months later, on July 15, they were married from Beryl's uncle's house at Weybridge in Surrey and hundreds of ballet-lovers gathered outside the church to see the "friendly ballerina" married in her beautiful white dress of 65 yards of net. One of the two wedding cakes at the wedding reception had three tiers ; the lower one was of the ballet *Checkmate*, the next had characters from *Giselle*, the *Sleeping Beauty*, *Les Sylphides* and *Swan Lake* on it and the top tier was decorated with two white sugar swans.

They spent their honeymoon in Sweden before returning to the top-floor flat in Mayfair—for Dr. Svenson had decided to make London his home and now has a practice there. They had been married only eight weeks, when Beryl had to leave her husband and go with the Company on the second American tour. After she returned to

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ART APPRECIATION FOR DANCERS *by Gladys Lasky*

(No. 2) Looking at Buildings

"Dancing and building are the two primary and essential arts. The art of dancing stands at the source of all the arts that express themselves first in the human person. The art of building or architecture, is the beginning of all the arts that lie outside the person ; and in the end they unite. There is no primary art outside these two arts, for their origin is far earlier than man himself ; and dancing came first." **Havelock Ellis.**

WHEREAS looking at pictures requires a visit to an art gallery, looking at buildings may be done almost subconsciously. Indeed, the purpose of this article is to persuade you to *look* at the buildings which you *see* every day, a habit to brighten a dull walk and sharpen your powers of observation.

You have probably noticed the very obvious difference between your Gothic parish church and the more modern one nearby. But are you sure that the Gothic church is really old? You will certainly get a shock when you discover that it is not even two hundred years old. If it dates only from the "Gothic Revival," like the Houses of Parliament at Westminster (1835), visit a real Gothic church and compare them.

What about the houses in your neighbourhood ? If you live in a large industrial city find out whether it was once a country market-town. Then go for a walk of exploration in the narrow streets near the largest church and the old market place, the hub of any town. Shop-fronts will probably be modern, alas! but you may be lucky enough to find a bow-window and green glass. Look up at the "flats over." What different kinds of windows there are ; small panes of glass, large panes of glass, and even bricked-in windows, when there was a tax on them (not lifted until 1851).

You will notice, too, that stone is usually local ; and that bricks vary in colour depending on the clay from which they are made. Stock bricks have not always been their present size ; any seventeenth century houses in your town will be built of a smaller size brick than the modern copies which you will see in the more select residential districts. Front doors change in style as much as windows do ; so do roofs.

Roofs serve an obvious very practical purpose, and should be constructed accordingly. Thus a Swiss chalet has a steeply sloping roof so that a too-heavy weight of snow does not collect on it. Likewise, when the architecture of the Mediterranean countries is copied in England the *terrazza,* or flat-roof, is usually replaced by a normal sloping one, so that rain water does not accumulate, the flat-roof effect being obtained by the use of a camouflaging tall balustrade.

Besides "Do I like it?" suitability is a good and safe guide when judging the merits of a building. If the answer to "Does it serve its purpose?" is "Yes, and well," then the building is at least functional ; though whether it is also beautiful is another and difficult question.

The Banqueting House, Whitehall (near the Royal United Services Museum), designed by Inigo Jones and built 1619-1622. It was here that the splendid Masques by Ben Jonson and Davenant, with designs by Jones, were performed. This print is dated 1829, and is in the author's collection.

MEET BERYL GREY (Concluded)

England early in 1951, she was so exhausted from the long and strenuous tour that she was ordered five months complete rest and was only able to return to the Company in time to start rehearsals for *Donald of the Burthens* towards the end of 1951.

Beryl and her husband have much in common ; both are fond of the open air, walking, swimming and sailing, love lazing by the sea on a summer day and walking in the country in the winter. Both enjoy opera, concerts and plays and they have a fine collection of classical records. Beryl has one unusual hobby, started that night when she first danced Odette/Odile at fifteen, she collects glass swans and now has a very large number. She is very fond of cooking and home-making and entertains a good deal.

Her mother and father and, now, her husband, have done much to encourage and help her in her career and Beryl is sincerely grateful to her parents' original broadminded decision to let her, at nine-years-old, take her first serious steps in the direction of her goal. Today, she remains the lively, unassuming and entirely delightful person that she was at nine, at 15 and at 20. Reaching the top of the tree has not changed her —indeed, she does not think she has reached it and is always striving to do better.

But her many admirers—and unknown friends—will agree that when she asks herself that inevitable question after each new performance "did they enjoy it?" the answer is "yes, the audience enjoyed it, because you did too."

oung Ballet Dancers in Budapest

A NINE-YEAR school for training ballet dancers was recently set up Budapest. Attached to the State pera House ballet company, the hool takes pupils from the age of ght to seventeen. During this period ey study general subjects, and are o taught the history and theory of usic, the piano and the history of ncing.

Classical ballet is taught according the method of the late Soviet ballet acher, Madame Vaganova. Although assical ballet is the main subject, aracter dancing and folk dancing are so taught. Pupils in higher forms udy acting, make-up and deportment. When they graduate, the young ncers expect to go to the Opera llet company, or to one of the provincial ballet companies. The best may get scholarships abroad—there are several young Hungarians now studying in Leningrad. H.S.

CHRISTMAS BOOKS TO LUCKY WINNERS

Another Record Entry for Our Competition

ONCE again, we received a record entry for our latest competition. In the two-part "Jumbled Books" competition, readers entered from as far away as Spain and France and letters poured in to the BALLET TODAY offices from every part of the British Isles.

The first entirely correct solution opened was that of Mr. J. Davey, 44 Wyndham Road, Salisbury, Wilts, who wins the prize of ballet books to the value of £2.2.0.

Two special prizes are being awarded to the first two overseas correct or nearest correct solutions opened. They came from Senorita Paloma Onate Gil, Caras 19, Madrid, Spain, whose entry was entirely correct and Mlle. B. Unvois, Palais Cap de Croix, Place du Cdt. Gerôme, Cimiez, Nice, France, who had "unjumbled" the books correctly.

We are grateful to some well-known publishers of ballet books who have kindly awarded the prizes for this competition. After awarding the prizes, we still have some more lovely books left over, so look out for our next competition in the new year, when they will be given as prizes. The publishers include: A. & C. Black, Faber & Faber, Hodder & Stoughton, John Lane The Bodley Head, Phoenix House, and Penguin Books.

To Mr. Davy goes :

"Borzoi" by Igor Schwerzoff (Hodder & Stoughton).

"Beryl Grey" by Gordon Anthony (Phoenix House).

"Sadler's Wells Ballet at Covent Garden" by Merlyn Severn (John Lane the Bodley Head).

To Senorita Onate Gil :

"The Ballet Annual," No. 6, edited by Arnold Haskell (A. and C. Black).

To Mlle. Unvois :

"Alicia Markova" by Gordon Anthony (Phoenix House).

And here is the solution to the contest :

Names of Books	Authors	Publishers
Ballet	Arnold Haskell	Penguin Books
Fonteyn	William Chappell	Rockliff
Balletomania	Arnold Haskell	Gollancz
Antonio	Cyril Beaumont	A. & C. Black
Lifar on Classical Ballet	Serge Lifar	Allan Wingate
Theatre Street	Tamara Karsavina	Constable & Co.
Approach to the Ballet	A. H. Franks	Pitman
Margot Fonteyn	Gordon Anthony	Phoenix House
Sadler's Wells Ballet Goes Abroad	Franklin White	Faber
Baron at the Ballet	Baron	Collins
Stories of the Ballets	Gladys Davidson	Werner, Laurie
Sadler's Wells Ballet at Covent Garden	Merlyn Severn	John Lane the Bodley Head
Ballet	Cecil Beaton	Allan Wingate
Moira Shearer	Pigeon Crowle	Faber
Contemporary Ballet	Audrey Williamson	Rockliff
Ballet for Beginners	Felicity Gray	Phoenix House
Basic Principles of Classical Ballet	Agrippina Vaganova	A. & C. Black
Vic-Wells: A Ballet Progress	P. W. Manchester	Gollancz
Ballet Biographies	Gladys Davidson	Werner, Laurie
Ballet Panorama	Arnold Haskell	Batsford

The three deliberate mistakes were:

1. In the first part of the competition list of jumbled books, the name of publishers Gollancz was mis-spelt "Gollantz."

2. In the "In Youth-Pages Next Month" announcement on page 19 of the September issue, the name of Paris Opéra dancer Nina Vyrobova was mis-spelt "Vryobova."

3. In the same announcement the two lines "The Paris Opéra School Examinations, by G. B. L. Wilson" was printed twice.

Schools Announcements

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SCHOOL OF DANCE : LONDON
Full Professional Training
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Modern Ballet
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OLIVE GEDDES A.R.A.D.
8 NETHERHALL GARDENS
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Telephone : HAMpstead 9317

MARGOT FONTEYN WILL NOT DANCE UNTIL NEW YEAR

Miss Margot Fonteyn, who is making a good recovery from a slight attack of diphtheria, will not now be dancing with the Sadler's Wells Ballet at the Royal Opera House for some weeks—probably not until after Christmas.

She will, therefore, not dance in the Gala Performance of *Le Lac des Cygnes* on December 18 (the date has been changed since we announced it as December 17 in our last issue). The role of Odette/Odile will be danced by Beryl Grey and that of Prince Siegfried by John Field.

Her Majesty, the Queen Mother, and Her Royal Highness Princess Margaret, have graciously consented to be present at the Gala Performance which is being given in aid of the Sadler's Wells Ballet Benevolent Fund and the Sadler's Wells School.

★ ★ ★

The Federation of Russian Classical Ballet presented a Lecture-Demonstration entitled "Music and the Ballet" by Cleo Nordi and Vladimir Launitz, at St. Luke's South Hall, Chelsea, on October 21.

Maestro Launitz, a famous conductor of ballet music and a friend and colleague of Pavlova and of Nicholas Legat, devoted most of his part of the lecture to an appeal for a more extensive musical education for professional dance students, explaining the degree to which otherwise promising dancers may be held back by ignorance of the elements of musical notation and rhythm.

Madame Nordi, at present a noted teacher and previously a dancer with Legat at St. Petersburg, with the Pavlova Company and premiere character dancer at the Paris Opéra, described the meaning which dancing and music hold for her, pleading that art and entertainment should not be mixed together and stating that the dance is a sacred art and the greatest of all arts.

These interesting lectures were followed by a beautiful demonstration by Elizabeth Christie, a pupil of Madame Nordi's who is now a soloist with the New-Ballet Company, accompanied on the piano by Maestro Launitz.

★ ★ ★

Walter Gore will appear as guest artist in the title role in *The Rake's Progress* with the Sadler's Wells Theatre Ballet on December 10 and 17.

Sally Gilmour to Settle in Australia

Will Make Farewell Appearances with Rambert

SALLY GILMOUR is leaving England early in December to settle in Australia with her husband and small son. She will give three farewell performances with her old Company, Ballet Rambert, during their season at the Lyric Theatre, Hammersmith, which starts on December 2. On December 2, 3 and 10 she will dance in the ballet *Confessional* which she made so famous.

On December 8 and 9, Ballet Rambert will present an Anthony Tudor programme, consisting of *Soiree Musicale, Dark Elegies, Lilac Garden, Gala Performance* and *Judgment of Paris*. Joyce Graeme, Margaret Scott and Sara Luzita will appear as guest artistes in the last-named ballet.

Two new ballets will be seen for the first time in London during the Lyric season. One, *Movimentos*, with choreography by Michael Charnley, was first presented in Ballet Workshop last June. The other, *Carnival of the Animals*, is a ballet by Cecil Bates, danced to Saint-Saens' famous music, with decor by Eli Montlake and costumes by Helen Biggar. Its premiere was at the Company's season at Her Majesty's Theatre, Brighton, last month.

★ ★ ★

The New-Ballet Company, under the artistic direction of Antoinette Wijnberg and Patrick Harvey, opened its first season at the Wimbledon Theatre on November 11, with a one-week visit.

On the opening night, four new ballets were given premiere performances—*Ballade* by Frank Staff; *Street Games* by Walter Gore; *The Story of a Man* by Sigurd Leeder and *A Touch of the Sun* by Antoinette Wijnberg. Later in the week, Walter Gore's *Romantic Assembly* was presented.

★ ★ ★

We were interested to hear that a copy of "Beryl Grey," Miss Pigeon Crowle's new book, which we reviewed in BALLET TODAY last issue, has been accepted by Her Royal Highness, Princess Margaret.

★ ★ ★

Yugoslav dancers, Pia and Pino Mlakar are guests of the Bayerisches Stadts Theatre in Munich. They have created *L' Amour de Moyenage* to the music of Frane Lhotka and it was to be performed on Nov. 26, 1952, at the Bayerische Stadts Theatre in Munich. Pia and Pino Mlakar will be dancing the leading roles and the composer will be present on the first night performance.

U.R.

First Indian Dance Centre

The first of its kind ever to be opened in Europe or America, Ram Gopal, the famous Hindoo dancer, will establish a centre for the study and teaching of classical Indian dancing in London early in the new year.

Plans are well advanced for the opening of the centre, of which Ram Gopal will be artistic director, and for which suitable premises are now being sought.

★ ★ ★

A six-weeks ballet tour to Britain, Denmark, Sweden, Germany, Spain and France, is being run by Poly Tours for overseas visitors next summer. Starting on May 18 from London and ending there on July 8 with a luncheon at Claridges, this is really a luxury tour of every part of Europe where dancing is important. It includes visits to performances, talks and lectures by many famous ballet names, visits to dancing schools, museums, meeting the artists at luncheons and parties and many other fixtures to delight the hearts of all ballet-lovers. The price? £414 in the sterling area or $1,159.00 in the dollar area!

FORTHCOMING BALLET

SADLER'S WELLS THEATRE BALLET

(At Sadler's Wells Theatre)

Dec. 10	Pastorale The Rake's Progress* Carnaval
Dec. 11	Opera: Die Fledermaus (with ballet)
Dec. 12	Opera: Samson and Delilah (with ballet)
Dec. 13 (mat.)	Coppelia
(evening)	Opera: Faust (with ballet)
Dec. 17	Ile des Sirenes The Rake's Progress* Casse Noisette

ec. 20 (mat.)	Carnaval
	Pastorale
	Pineapple Poll
ec. 22	As Dec. 11
ec. 26 (mat.)	Casse Noisette
	Valses Nobles et Sentimentales
	Pineapple Poll
ec. 27 (mat.)	Carnaval
	Summer Interlude
	Casse Noisette
(evening)	As Dec. 13 (evening)
ec. 29	Les Sylphides
	Pastorale
	Casse Noisette
ec. 31 (mat.)	Coppelia

*Guest artist: Walter Gore

SADLER'S WELLS BALLET
(Royal Opera House)

ec. 3	Sylvia (Nerina and Rassine—first performance)
ec. 4	Les Patineurs
	Apparitions
	Ballet Imperial
ec. 6 (mat)	Les Sylphides
	Symphonic Variations
	Three-Cornered Hat
ec. 8	Sylvia
ec. 9	Les Sylphides
	Don Juan
	Apparitions
	Ballet Imperial
ec. 10	Les Sylphides
	Apparitions
	Job
ec. 13 (mat) & Dec. 15	Sylvia
ec. 18, 20 (mat)	
26 (mat & ev)	Le Lac des Cygnes
ec. 27 (mat)	Coppelia
an. 1, 3 (mat & ev)	Le Lac des Cygnes
an. 7 & 8	Sylvia
an. 10 (mat & ev)	Coppelia
an. 13	Le Lac des Cygnes
an. 14	Ballet Imperial
	Apparitions
	Daphnis and Chloe
an. 17 (mat)	Le Lac des Cygnes
(ev)	As Jan. 14

BALLET RAMBERT
(Lyric Theatre, Hammersmith)

Dec. 2 and 3	Plaisance
	Lilac Garden
	Confessional*
	Les Masques
	Movimentos (first London perf. in public)
Dec. 4 (Children's matinee)	Talk and Demonstration by Madame Rambert
	Pas de deux: Nutcracker Suite
	Les Sylphides
	Movimentos
(evening)	Plaisance
	Lilac Garden
	Pas de deux: Nutcracker Suite
	Pas de trois: Swan Lake
	Les Masques
	Movimentos
Dec. 5 and 6 (matinee and evening)	Les Sylphides
	Pas de deux: Giselle
	Carnival of the Animals (first London perf.)
	Winter Night
Dec. 8 and 9	(Tudor Night) Soiree Musicale
	Dark Elegies
	Lilac Garden
	Judgment of Paris†
	Gala Performance
Dec. 10	Les Sylphides
	Simple Symphony
	Pas de deux: Nutcracker Suite
	Confessional*
	Movimentos
Dec. 11 (Children's matinee)	Talk and demonstration by Madame Rambert
	Pas de tois: Swan Lake
	Les Sylphides
	Simple Symphony
(evening)	Les Sylphides
	Simple Symphony
	Pas de deux: Nutcracker Suite
	Carnaval of the Animals
	Movimentos
Dec. 12 and 13 matinee and evening)	As Dec. 11 (ev) but Gala Performances replaces Movimentos

*Guest artiste: Sally Gilmour
†Guest artistes: Joyce Graeme, Margaret Scott, Sara Luzita

FESTIVAL BALLET
(Royal Festival Hall)

Dec. 26 (mat. & ev.)	Harlequinade
	The Nutcracker
Dec. 27 (mat. & ev.), 29 (ev.), 30 (ev.), 31 (mat.)	(full version)
Dec. 31 (ev.)	The Nutcracker (full version)
	Don Quixote pas de deux
	Symphony for Fun
Jan. 1 (mat.)	As Dec. 26
(ev.)	As Dec. 31 (ev.)
Jan. 2 (ev.)	As Dec. 31 (ev.)
Jan. 3 (mat.)	As Dec. 26
(ev.)	As Dec. 31 (ev.)
Jan. 5 (ev.)	As Dec. 31 (ev.)
Jan. 6 (ev.)	The Nutcracker (full version)
	Bolero
	Prince Igor
Jan. 7 (mat.)	As Dec. 26
(ev.)	As Jan. 6
Jan. 8 (mat.)	As Dec. 31
(ev.)	As Jan. 6
Jan. 9 (ev.)	As Jan. 6
Jan. 10 (mat.)	As Dec. 26
(ev.)	As Jan. 6

INTERNATIONAL BALLET
Week Dec. 1-6: Chiswick Empire, London
Week Dec. 8-13: Wood Green Empire, London

RAM GOPAL
And his Indian Dancers and Musicians
Three weeks commencing Nov. 24: Festival of Hindoo Dancing, King's Theatre, Hammersmith, London

TELEVISION by Lisa Gordon Smith

"Ballet for Beginners," which must surely be one of the most popular series ever to be produced on television, appears to have been reduced to a mere two programmes for this season, although I understand that there is a hope, albeit a nebulous one, that the New Year may bring an extension.

Again faced with the problem of informing new viewers without being too repetitious for the old hands, Felicity Gray and producer Philip Bate wisely chose to expound upon the work of Michel Fokine, the "father" of modern choreography. Miss Gray is possessed of that rare gift, a mind which is both artistic and analytical, and so exhaustive are her researches, and so sure her selection of the more important and less obvious facts, which she presents with friendly clarity, that there can be few balletomanes who can learn nothing from these programmes.

Not unnaturally, the first programme, on October 20, was devoted to *Carnaval* (*Les Sylphides* having had a thorough analysis on a previous occasion). *Carnaval* is still regarded by many otherwise well-informed persons as "a classic," and this programme explained and demonstrated quite clearly just how and why is it not. The final, costumed performance, showed Domini Callaghan as Columbine and Michel de Lutry as a very mischievous and lovable Harlequin.

The second programme, on November 10, continued the Fokine story with ballets even further from the "classical tradition" although nearer to the precepts of their choreographer. Scenes from *Prince Igor* were analysed, showing the maestro's preoccupation with national dancing; and a performance of *Petrouchka*, by a majority opinion considered to be his best work. Consulting some viewers who, although fond of ballet, are not especially conversant with it, I discovered that in some cases the camera changes from scene to scene had, for them, confused the issue and deprived them of a complete picture of the action of the ballet.

On November 7 Christian Simpson adapted and produced *Maladie D'Amour*, a dance satire created for television by Jeanne Raval to music by Leonard Salzedo. The leading roles were danced by Jeanne Ravel and her partner Ronald Boyer, in their own delicious mixture of ballet, exhibition ballroom and modern American techniques. The ballet, which is expressive and amusing, is ideal for television and was a most successful Christian Simpson production.

SADLER'S WELLS THEATRE AND THE BALLET

PART 2

The setting for the 1841 production of "Giselle" at Sadler's Wells.

by Reginald P. Mander

AT the beginning of the nineteenth century Sadler's Wells Theatre drew a proportion of its audience from central London and several of the performances there were given under the direct patronage of the Duke of Clarence, who at a later date became King William IV. The interior of the theatre being completely rebuilt after the summer season of 1801, the reconstituted playhouse was opened on the following Easter Monday with an entertainment which included a comic dance called *The Jew Cobbler*. In this Monsieur Joubert of Paris made his debut in this country as a dancer. Joey Grimaldi was also much in evidence in a comic role. It is not intended, in this article, to deal at any great length with the accomplishments of Joey, his son J. S. Grimaldi, Norman or Paulo. These men were all admirable performers in buffo roles and past masters in the art of the mime but were not ballet dancers.

In the same year Jack Bologna, an Italian by birth, reappeared at the Wells after an absence of several years. He is more generally remembered as a skilful performer on the slack wire but when given the opportunity proved himself an excellent classical dancer and a very fine Harlequin. He married the sister of Joey Grimaldi's second wife. In 1804 Monsieur Joubert was still the principal sole dancer at the theatre.

In 1813 the name of a well known dancer, Charles Le Clerq, first appears on the Wells playbills. He and his wife were the principal solo dancers at the theatre for several years. Le Clerq was also responsible for the choreography. A series of ballets was staged during the next few seasons, the most ambitious of which were *Kaloor* or *The Slave Pirate* and *Redhand* or *The Welsh Chief*. Charles Le Clerq was recognised both in Manchester and London as being a very successful dancing instructor. When the Royal Coburg, now the Old Vic, was first opened early in 1818, he and his wife went there in charge of the ballet. He was the father of the much admired artistes, Carlotta and Rosa.

In 1817 the chief dancers at the theatre were Mr. Jones from the King's Theatre and Miss Perry from the Theatre Royal, Bath. Both of these artists were seen in the first Rusian ballet staged at the theatre, *Ivanowna* or *The Maid of Moscow*. For several years around 1830 the very talented pupils of Mrs. Searle formed the corps de ballet. Amongst these young dancers was a Miss Laura Bell who, after her marriage, was known as Mrs. Honey. She was generally considered to be one of the most beautiful women then on the London stage.

Shortly afterwards a very talented and versatile young actress appeared at the Wells where a few years previously she had made a great sensation as a ten-year-old infant prodigy. This was Miss Eliza Vincent who was a good actress, an excellent dancer and the possessor of a pleasing voice. Being good looking and slim she was able to assume the easy swagger so essential in breeches parts and was much admired at the Wells as the gallant Captain Macneath in "The Beggers' Opera." She was the daughter of an indigent newspaper seller in the Blackfriars Road and on her untimely death, when just over forty, she was manager of the Royal Victoria Theatre.

In 1840 the Chiarini family appeared at the Wells in a series of classical dances on the Corde Elastique. Their programme included a pas seul with the Balanced Pole, Chinese Mandarin pas seul, an ordinary pas seul and a Spanish Castanet pas seul. In the same season Mr. Gilbert and Miss Bullen both from the Theatre Royal, Drury Lane, were engaged to dance the celebrated Tarantella from Bana-

Mrs. Honey (née Miss Laura Bell), a dancer in the Wells Ballet in 1830.

ict's opera, "The Gipsy's Warning" nd they were also the principal ancers in the ballet from Bellini's *a Sonnambula.*

Round about 1841 a very clever ancer and choreographer, Frederick rampton (mentioned in my earlier rticle on the Old Vic), commenced his ssociation with the theatre. He was ne of Le Clerq's outstanding pupils nd was solo dancer at the theatre for bout two years and on at least one ccasion, his wife, Miss Matilda Kemp, anced with him there. She had been pupil of Marie Taglioni. Whilst at he Wells, Frampton was responsible or the arrangements for the dances for production of *Giselle* or *The Phantom Night Dancers.* The version seen at he Wells was exactly the same as the ne then being played at the Academie de las Musique in Paris. The enterainment was described as "a Melodramatic Choreographic Fantasy" and contained essentially the same story which, shorn of all dialogue, is epitomised in the present day ballet of the same name. Frampton danced the role of Casper, and his daughter, Miss F. Frampton was a member of the corps de ballet. Mrs. Honner, an Irishwoman and the wife of the then manager of the theatre, was seen in the role of Giselle. Mr. and Mrs. Honner ended the programme by performing a valse de deux.

Frampton, whilst at the Wells, conducted a school of dancing in a disused music hall near St. Pancras Church in the Euston Road. In this way, he supplied the personnel for the ballet at the Wells for several years.

In the early months of 1843 Mrs. Fitzwilliam, who, a few years previously had been joint lessee of the theatre, was once more seen at the Wells after having returned from a very profitable visit to the United States. She appeared in a Buckstone Comedy into which, for her especial benefit, had been interpolated seven character dances. A few months later Samuel Phelps entered into his eighteen years tenure of the theatre which now became devoted to the classical drama. Sometimes it was let for short periods out of the regular seasons and then on one or two occasions opera companies with their incidental ballets came to the Wells, but by and large, very little classical dancing or ballet was seen there between 1843 and 1931 when the theatre was rebuilt and reopened.

Continued from page 7

tures, expressions and rhythms are something that leave one confused, and bewildered rather than the moving power of the Kathakali dance dramas in Malabar as seen today. And there is that whole trend in India today to "please an audience," and without any genuine technique at the back of the dancer, the results only revolt.

Strange as it may seem the English audience in London and the serious minded public would be harder to deceive than the average Indian public in any large city of India itself today. The reason is simple. In London and Paris there has been a set standard by the past and living artists of acknowledged teachers in their receptive ballet training courses, by a public trained to recognise the attributes of a prima ballerina, or premieur danseur, whereas in India abounding in more would-be dancers than fakirs (and there are thousands of them in every city—the fakirs I mean!) the public is eager but confused in distinguishing between the fake and the genuine thing. Then, too, most of the attractive young society beauties have their particular journalist friends, who, in turn, write and publish articles about the extraordinary merits of their particular lady friend, and her obvious "authenticity." There is the usual odious comparison of other Indian "names," the deriding of such supreme artists as the Devadasi dancer of perfection, Balasaraswati, and all to convince the dear reader that only what this "One and only" goddess does is the real thing, all else including the great dance teachers and their trained disciples, is modernised, wrong, edited and badly dressed and performed by the said dancers! Fortunately, there are such great Indian dance critics, entirely without prejudice or partiality, as K. B. Iyer, who is the acknowledged authority on Kathakali dancing, and E. Krishna Iyer who was the first pioneer to interest a jaded Indian public nearly twenty years ago in the subtle and hieratic symbolism of Bharata Natya, and to both of them full credits must be given.

Part Two Next Month

The three-weeks season of Ram Gopal and his Indian Dancers and Musicians now at the King's Theatre, Hammersmith, London, will be fully reviewed in our January issue.

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BALLET AT HOME

Interesting New Book on Ulanova

YOU will have plenty of choice when buying books on ballet for friends this Christmas for, in addition to the books reviewed last issue, here is another batch that are on sale in the shops now.

ULANOVA AND THE DEVELOPMENT OF THE SOVIET BALLET by V. Bogdanov Beresovsky, translated from the Russian by Stephen Garry and Joan Lawson. (*MacGibbon & Kee*, 18*s*.).

Here is one of the most interesting books on ballet published for some time. It gives a clear picture not only of the great Soviet ballerina, Galina Ulanova, but of the development and progress of ballet in Russia which few of us have had the opportunity to observe at first hand. This book is a "meaty" one, has numerous pictures of Ulanova in many of her roles, a list of those roles since her first in May, 1928 and an interesting set of notes illustrating points brought up in the text. N.J.

THE BALLET CALLED SWAN LAKE by Cyril Beaumont. (*C. W. Beaumont*, 25*s*.).

This is Mr. Beaumont's second book devoted to the study of a particular ballet (the first was "The Ballet called Giselle") and is written with his usual meticulousness and attention to detail. As with "Giselle", the book is in two parts, the first describing the evolution and comparative failure of *Swan Lake* and the second the story of its resuscitation and eventual triumph. There are many good pictures of both the ballet settings and some of the dancers who have created the leading roles over the 75 years of the ballet's existence. P.F.

THE BALLET ANNUAL, No. 7 (1953) edited by Arnold L. Haskell. (*A. & C. Black*, 25*s*.).

The Ballet Annual is now, of course, a "national ballet institution" and this edition covers 1952's dance fully and comprehensively in text and pictures. It has contributions from many well-known writers on the dance and a number of ballet photographers and I particularly liked some very fine line drawings of dancers by Bernard Daydé.

DANCERS OF THE WORLD IN COLOUR and SADLER'S WELLS BALLET IN COLOUR, both by Gordon Anthony. (*Phoenix House*, 4*s*. 6*d*. *each*).

These two little books, ideal for Christmas gifts especially for very young balletomanes, each contain ten coloured photographs by photographer Gordon Anthony of, in one case, members of the Sadler's Wells Ballet and, in the other, famous dancers of the world not of that Company. Readers can see three very good examples from the books (which we reproduce by courtesy of Mr. Anthony and the publishers) in our centre pages and on our back cover this month. D.H.

COVENT GARDEN BOOKS NUMBER SIX (Ballet 1950-1952) edited by Michael Wood. (*Royal Opera House Covent Garden Ltd.*, 5*s*.).

The five new ballets produced by the Sadler's Wells Ballet in the last two years are illustrated in the new issue of the Covent Garden Book ; the front cover is in full colour (a scene from *Donald of the Burthens*) as are costume designs for *Daphnis and Chloe* and sketches for the scenery of *Tiresias* and *Bonne-Bouche*. There are also some fine studies of both dancers and choreographers and an appreciation of the late Constant Lambert is also included. The book is well-produced and printed on the usual high quality paper and will be welcomed by collectors of the series.

MARGOT FONTEYN and MOIRA SHEARER edited and with notes by Hugh Fisher (Dancers of Today, Nos. 1 and 2, *A. & C. Black*, 6*s*. *each*).

Two books which will, I think, have rather a limited appeal, since they are not in themselves, complete photographic biographies nor are they the work of any one photographer. However, they contain a number of interesting and unusual photographs of both dancers, some taken at the beginning of their careers and others of them in ballets which are not now in the Sadler's Wells repertoire.

BALLET FOR BOYS AND GIRLS by Hugh Fisher. (*English Universities Press*, 7*s*. 6*d*.).

This is a very well produced and sensible book written as an introduction to ballet for children. It deals with ballet both as an art and an entertainment in just the right way to appeal to the average child who has a leaning in that direction—and I, as a grown-up with an equal leaning, read it with real interest.

AWAY WENT POLLY by Caryl Brahms. (*Heinemann*, 12*s*. 6*d*.).

Though nothing to do with ballet, admirers of Miss Brahms' books will be interested to hear of her new novel "Away went Polly" which has just been published. Miss Brahms, who has often taken ballet and the theatre generally as subjects for her books, this time turns to the art world in her fascinating and pithily written story of the French painter Tissot and his friend and model, the English girl, Lauretta. P.J.

Beryl Grey was the dancing guest in Eric Robinson's television programme "Music for You" on November 5. She danced Aurora's solo from *The Sleeping Beauty*, Act III and followed with a very beautiful performance of Sylvia's pizzicato solo from *Sylvia*, Act III. S.E.H.

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PHOTO GALLERY No. 9 — DECEMBER, 1952

Ram Gopal in classical Indian costume

See story inside